UNIVERSITY OF PENNSYLVANIA

THE RELATION OF THE LITERARY BACKGROUND RECOMMENDED BY COURSES OF STUDY TO THAT FOUND IN CURRENT LITERATURE

ERNEST ALFRED CHOATE

A THESIS

IN EDUCATION

PRESENTED TO THE FACULTY OF THE GRADUATE SCHOOL IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY

PHILADELPHIA
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A Comparison of the Literature Advocated by Courses of Study in Grades Four to Twelve in the Public Schools of the United States with That Alluded to in the Most Widely Read Literature in the United States

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ACKNOWLEDGMENTS

My indebtedness for material, criticism, and ideas extends beyond the circle of those to whom it is possible to express an appreciation of helpfulness. Contributions most helpful in the completion of this thesis have been made by the Dissertation Committee, consisting of Dr. Leroy A. King, Dr. Arthur J. Jones, and Dr. Francis M. Garver, Chairman; and by the Seminar Group in Elementary Education at the University of Pennsylvania in 1927, 1928, 1929, and 1930. The assistance of Miss Ada F. Liveright and her staff at the Pedagogical Library of Philadelphia was particularly helpful in the identification of various works in literature. Sincere thanks are also extended to Dr. Irving H. Hart, Iowa State Teachers' College, for assist ance in the field of popular literature.

I

A. Purpose of the Study

As an objective, worthy use of leisure, with reading as a securing means, has become generally accepted in education. The inclusion of courses of study in literature in the curriculum is tangent evidence of this.

That the general public has the same clear consciousness of the value of leisure activity as educators have is hardly to be entertained. Yet it is the privilege of the school to assume that its increased emphasis on reading for enjoyment is one of the influences developing a nation of readers. The fact exists that the general public today reads more than ever before. "The circulation of newspapers and magazines has increased at least five hundred per cent since 1880 while the increase in population has been little more than one-fifth as much. In 1922, the twenty largest American magazines had a combined circulation of approximately twenty-two million. The same number was nearly reached by the combined circulation of several thousand smaller magazines."[1] Publishers of books for the last eight years consider a fifteen per cent increase a characteristic of their business.[2] During the last twelve years, library withdrawals have increased four hundred per cent.[3]

The purpose of this study is to investigate the relationship between two previously mentioned conditions, the inclusion of courses of study in literature in the curriculum and the reading of the general public. This inquiry aims to ascertain the type of literary background the courses of study in literature of the public schools recommend, and to compare it with the literary background the great mass of readers meets.

All available literary knowledge cannot, of course, go in the school curriculum. There is a constant elimination and preservation as courses evolve. The forces of elimination and preserva-

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[1] Margaret M. Alltucker, "Research Improving Reading," *Journal of the National Education Association*, XV (November, 1926), pp. 239–40

[2] "The Spring Prospects," Editorial, *The Publishers' Weekly*, CXI (March 12, 1927), pp. 1056–57.

[3] Charles H. Judd, "Relation of School Expansion to Reading," *Elementary School Journal*, XXIII (December 1922), pp. 252–55.

tion represented behind the content of the courses include (1) the opinion of authorities; (2) experts convinced of the importance of their subject; (3) the residue of former courses, *i.e.*, the effects of common practice, and (4) the historical importance of the subject. A typical course in literature of the United States might be said to represent country wide trial and error experimentation.

On the other hand, it seems timely that in the selection necessary in making up a course of study in literature, attention should be directed to the needs of society at large in this field. There should be some awareness on the part of those constructing a course of what constitutes the most useful literary equipment of the general reader. What windows, in the form of books, does he most need to look out upon existence? Through what panes does he look now? How often does he look into the past? Through what literary medium does he contemplate the life of foreign peoples? Other subjects in the curriculum have taken life values into account in constructing courses of study. One of the important factors in changing the content of courses of study in arithmetic has been the analysis of the mathematical processes adults actually use. Comparison is a highly dangerous form of reasoning, yet this social survey method may possibly add a bit of guidance to those engaged in the construction of courses of study in literature. A survey of the allusions found in the most widely read literature may serve within limits as a general index of the literary background of the people; and in a less limited way, as an index of the literary contacts the general reader meets in his reading. Such a survey of literary allusions need not claim to be a complete scientific analysis of the literary needs of society.

B. Historical Orientation

This thesis aims to show what the content of the literary division of the English courses of study in the public schools of this country is, with an introductory consideration of the historical and scientific influences which have dominated its development. It further aims to analyze one aspect of literary culture and to state the significance of that analysis as a con-

tribution toward a rather neglected phase of the construction of courses of study in literature.

As a preliminary means of orientation, a summary of the following discussion is given:

1. Rugg's general criteria and point of view[4]
2. Historical development of courses of study in literature
3. Influences now at work in this field
   a. Tradition
   b. Studies of children's interests and capacities combined with tradition
   c. Studies of children's interests
   d. Experts' recommendations
   e. Laboratory investigations of reading
   f. Administration of English courses of study
   g. Relation of reading courses to contemporary American life
   h. Studies in this field and final clarification of the aims of this thesis

1. *Rugg's Criteria and Point of View*

Harold Rugg analyzes the total enterprise of constructing a curriculum for a public school system into five special fields of work:[5] "(1) the study of contemporary American life—the physical and natural world, economic, political, and social institutions, culture—every aspect; (2) the study of child capacities, interests, rates of learning, etc.; (3) educational administration —child accounting, organization of classes, curriculum materials, library facilities, the daily program and the like; (4) educational measurement, statistical methods, and controlled experimentation; (5) the professional study of specific fields of subject matter, including specialized documentation and authentication." The above quotation represents a complete ideal stated in a general way so as to be applicable to the construction of various courses of study.

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[4] Harold Rugg, "Three Decades of Mental Discipline," *Curriculum-Making: Past and Present*, pp. 52–53. Twenty-sixth Yearbook of the National Society for the Study of Education, Part I. Bloomington, Illinois; Public School Publishing Co., 1927.

[5] *Op. cit*, p. 3.

A second general observation by the same author also helps clear the subsequent discussion.[6] "There are two active schools of thought among curriculum-makers. One group emphasizes the preservation of the contribution of the past; the other stresses the more thorough-going discovery of needed next steps. The protagonists of the former view believe in the gradual reorganization of the school curriculum by addition to, or elimination from, the current courses. . . . The other school of thought devotes its energy to discovering social needs and basing proposed curricula upon the finding of such research. They stress the premis that curriculum making consists essentially in the analysis of American life."

2. *Historical Development of Courses of Study in Literature*

The traceable development of content of courses of study in literature has been along two lines (1) the accretion in the lower grades and (2) the development in the secondary schools.

The growth of courses of study in literature in the lower grades is briefly sketched in the following: The New England Primer dominated by the religious objective gradually gave way to the type of The Webster Spelling Book and Reader with its increased secularization. By 1850 and the period of dominance of the McGuffey Reader, the need for broad literary contacts became recognized. However, fine literature was not the chief component of the material read by children until the latter half of the nineteenth century with the publication of the Heart of Oak series of readers. The fourth movement, which became established as late as 1915, was the separation of reading into the teaching of skill in reading and teaching literature for appreciation.[7]

The development of courses of study in English literature

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[6] Harold Rugg, "Curriculum Making and the Scientific Study of Education Since 1910," *Curriculum-Making: Past and Present*, pp. 77–78. Twenty-sixth Yearbook of the National Society for the Study of Education, Part I. Bloomington, Illinois: Public School Publishing Co., 1927.

[7] Willis L. Uhl, *The Materials of Reading*, Chapter VIII. New York, Silver, Burdett & Co., 1924.

is more definitely traceable in secondary schools. Courses in this subject were practically non-existent till 1869–70.[8]

The Harvard Catalogue at this time set a requirement called "English" and named two books, "Julius Caesar" and "Comus" as alternatives for the entrance examination. This "list" was enlarged from time to time.

The influence of the colleges became increasingly important and of such magnitude that Koos says, "For a long period of years the chief influence operative in the selection of the literature studied in the high school was the needs of college entrance."[9] Chaos in this field led to the calling of a National Conference on Uniform College Entrance Requirements. At almost each subsequent meeting, these requirements became more liberal. The influence of college entrance requirements was investigated and found to "lay heavy upon the high schools of the land."[10]

The National Council of English Teachers took the stand that the primary function of secondary education was not to prepare students for college. Meanwhile the National Education Association in conjunction with the National Council of the Teachers of English had a joint committee working on the problem of the Reorganization of English in Secondary Schools. The final report[11] of this committee appeared in 1917. With the appearance of the report[12] of the Commission on the Reorganization of Secondary Education, the sun of college dominance appears to have set. The objectives set forth in this bulletin appear to have met with universal approval as aims in education, not only for the secondary schools but for all schools.

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[8] Edwin C. Broome, *Historical and Critical Discussion of College Admission Requirements*, p. 59. Columbia University Contributions to Philosophy, Psychology, and Education, Volume XI, Numbers 3 and 4. New York, MacMillan Co., 1903, pp. 157.

[9] Leonard V. Koos, *The American Secondary School*, p. 396. Boston, Ginn & Co., 1927.

[10] Proceedings of the First Annual Meeting of the National Council of Teachers of English. *The English Journal*, I (1912).

[11] James F. Hosic (Chairman), *Reorganization of English in Secondary Schools*, Bureau of Education, Bulletin No. 2, 1917. Washington, Bureau of Education, pp. 181.

[12] Commission on Reorganization of Secondary Education. *Cardinal Principles of Secondary Education*. Bureau of Education, Bulletin No. 35, 1918. Washington, Bureau of Education, pp. 32.

At this point, the study of English literature may be considered as firmly established in the secondary schools in its own right. Its place there is due to a realization of its value in accord with the aims of secondary education. Its place among contemporary high school subjects is preeminent. Thirty-one states require at least three years of English in the secondary school curriculum for graduation, a requirement distinguishing no other subject.[13]

3. *Influences Determining Present Content of Course of Study in Literature*

What are the influences now at work shaping the content in courses of study in literature as these new general objectives are set forth replacing in the field of secondary education a blindly accepted college dominance? Let us consider their relationship to Rugg's set of criteria.

a. First, there is the influence of tradition. New courses are built upon the old, not only by accretion, as systems add new books to their lists; but there is also a research sanction to this practice in which nothing is considered but the content of the past. Numerous courses of study are examined; and the titles most numerously recommended form the new list. Studies of this type are valuable not only for ascertaining what readings are used but also as aids in grade placement. Nevertheless, these lists are interpreted by some as a basis of recommendation for the future. The makers of one course of study in literature have taken lists of the type appearing below in their entirety as the sole basis for a reading list. This seems but a refinement of the well known "scissors and paste technique."

Studies based entirely on the content of existing courses in literature are cited below.

J. F. Bobbit, A. C. Boyce, and M. L. Perkins made a list of one hundred eighty-three titles recommended four or more times in fifty courses of study.[14]

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[13] Mary C. Burch, "Determination of a Content of the Course in Literature of a Suitable Difficulty for Junior and Senior High School Students," *Genetic Psychology Monographs*, IV, Nos. 2 and 3 (August and September, 1928) pp. 173.

[14] J. F. Bobbitt, A. C. Boyce, and M. L. Perkins, "Digest of Literature Taught in the Elementary Curriculum in Schools of this Country", *Elementary School Teacher* XIV (December, 1913), pp. 155–66.

A list of poetical selections made by Lewis Atherton includes titles recommended ten or more times in one hundred twenty-five courses of study.[15]

O. F. Munson and J. H. Hoskinson compiled a list including all books recommended five or more times from the courses of elementary schools in fifty cities.[16]

The lists in a study[17] by M. E. Nesmith, while including titles recommended two or more times in a large number of courses, nevertheless omit eighty-seven per cent of the prose recommendations and eighty-five per cent of the poetical recommendations in the courses studied.

Miss Bamesberger in her study[18] found two thousand four hundred thirty-five poems used in two hundred fifty courses in cities from two thousand five hundred to two hundred fifty thousand in population.

As a basis for analysis of the complete reading recommendations in this country, the lists in the above studies are useless because of the immense amount of material necessarily omitted in this type of study. All the studies in the above group consider only the most popular recommendations. In Nesmith's study the percentage of recommendations not considered is given. The comparatively small number left could hardly be called representative of a typical course. Although in the higher grades there may be a greater similarity in the material recommended, studies of this type omit a tremendous amount of the content of courses, if a complete picture of the situation is under consideration. As a basis for constructing courses of study in

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[15] Lewis Atherton, "Literary Selections for Memorizing in the Elementary Curriculum," *Elementary School Teacher*, XIV, (January, 1914), pp. 208–17.

[16] O. F. Munson and J. H. Hoskinson, "Library and Supplementary Reading Books Recommended for Use in Elementary Schools in Fifty Cities," *Second Report, Committee on Minimum Essentials in Elementary School Subjects*, pp. 33–59. Sixteenth Yearbook of the National Society for the Study of Education, Part I. Bloomington, Illinois, The Public School Publishing Co., 1917.

[17] M. E. Nesmith, *Objective Determination of Stories and Poems for Primary Grades*, Teachers' College Contributions to Education, No. 255. New York, Teachers' College, Columbia University, 1917, pp. 85.

[18] Velda C. Bamesberger, *Standard Requirements for Memorizing Literary Materials*, University of Illinois Bulletin Volume XVII, No. 26. Urbana, Illinois, University of Illinois, (February 23, 1920), pp. 94.

literature, only Rugg's fifth criterion, professional study of specific fields of subject matter, is met.

b. Secondly, there is the influence of tradition in the field of subject matter coupled with research studies of children's capacities and interests. The most popular recommendations of numerous courses are checked with additional criteria. This may be by one or more of the following means: As to the difficulty children have in interpreting the ideas portrayed in the material; as to the children's interest in the material read; or as to the teachers' or librarians' judgments on the worth and suitability of the material. Studies of this type are found below.

Selection for inclusion in the course of study were chosen by Uhl, first, because of their use in many cities. This raw list was then subjected to the following refinement. Children were tested as to their reaction to the selections in regard to comprehension, interest. and maturity (whether they considered the book too young or too old for them). Teachers' judgments on the same problems of comprehension, interest, and maturity were also considered.[19]

The study[20] of Washburne and Vogel is of the same type as the preceding one except that the books considered included much children's random reading. The list, however, was checked later by librarians.

Miss Burch tested works of fiction in accepted courses of study relative to pupils' comprehension.[21]

Poems from courses ranking high in literary merit were tested in regard to the interest they aroused in children by Huber, Bruner, and Curry.[22]

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[19] Willis L. Uhl, *Scientific Determination of the Content of the Elementary School Course in Reading*, University of Wisconsin, Studies in the Social Sciences and in History, No. 49. Madison, Wisconsin: University of Wisconsin, 1921, pp. 152.

[20] Carleton Washburne and Mabel Vogel, *What Children Like to Read.* New York, Rand, McNally & Co., 1926, pp. 286.

[21] Mary C. Burch, "Determination of the Content of the Course in Literature of a Suitable Difficulty for Junior and Senior High School Students", *Genetic Psychology Monographs*, IV, Nos. 2 and 3 (August and September), 1928), pp. 163–333.

[22] Miriam B. Huber, Herbert B. Bruner, and Charles M. Curry, *Children's Interests in Poetry.* New York, MacMillan Co., 1927, pp. 233.

The above type of reading lists satisfies Rugg's second, fourth, and fifth criteria.

c. Various studies have been made in which the chief emphasis has been placed on children's interests in literature. Some studies of this type are cited below.

A. M. Jordan determined the most popular books and magazines with children of the secondary school age by means of a questionnaire. Books and magazines are listed according to age and sex in the order of their popularity with pupils who recommended the material on the basis of its popularity with them.[23]

The popularity of certain poems voted on by teachers and parents is submitted in a list entitled "Our Literary Heritage"[24] by J. E. Morgan.

Miss King recommends a course of study in poetry based on the choices of four thousand five hundred elementary school pupils.[25]

Lewis M. Terman and Margaret Lima analyze the reading activities of numerous superior children from the point of view of their interests.[26]

The above studies help in the determination of Rugg's second criterion, the study of child capacities, interests, rates of learning, etc. Several other investigators, Samuel Wyche Dunn, Ervina B. Grant, Margaret White, James Fleming Hosic, and Clara Votrovsky, have worked in this field which is not primarily the interest of this study although its importance is recognized.

d. Book lists recommended by experts in the field of literature and books and articles dealing with the selection of reading materials for children influence the lists in courses of study. A few references to this type of material appear below.

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[23] A. M. Jordan, *Children's Interests in Reading*, Teachers' College Contributions to Education, No. 127. New York, Teachers' College, Columbia University, 1921, pp. 144.

[24] J. E. Morgan, "Our Literary Heritage, "*Fourth Yearbook of the Department of Superintendence of the National Education Association*, Chapter X. Washington: National Education Association, 1926.

[25] Cora E. King, "Favorite Poems, "*Teachers' College Record*, XXIII (May, 1922), pp. 255–73.

[26] Lewis M. Terman and Margaret Lima, *Children's Reading*. New York, D. Appleton & Co., 1926, pp. 11 and 363.

Sterling A. Leonard discusses the value of literature, the selection of literary materials, and classroom procedure in the teaching of literature. Work of this type is especially valuable in clarifying aims and in giving a strong philosophical basis for not only the content of courses but also the method to be used.[27]

A subjective basis for "General considerations to be kept in mind in selecting materials for the course of study in reading" is given by Ernest Horn.[28]

Uhl found the objectives of courses of study in reading and literature, as based upon recent investigations, to be three in number: (1) control of the mechanics of reading; (2) ability to comprehend and interpret what is read, and (3) attainment of culture through ability to enjoy literature.[29]

The above section would satisfy mainly Rugg's fifth criterion, the professional study of specific fields of subject matter.

e. Laboratory investigations of reading of the type of Huey,[30] Stone,[31] and Judd[32] have possibly had some influence on content although this type of research is mainly concerned with the development of the ability to read rather than with the appreciative side of the problem.

f. The problem of administration of the course of study in reading is only remotely related to this study. An illuminating account of this aspect of curriculum construction is found in "Reorganization of English in Secondary Schools."[33]

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[27] Sterling A. Leonard, "The Relation between Reading and Literature," *Report of the National Committee on Reading*, Chapter VI, pp. 141–60. Twenty-fourth Yearbook of the National Society for the Study of Education, Part I. Bloomington, Illinois: Public School Publishing Co., 1925.

[28] Ernest Horn, "Appropriate Materials for Instruction in Reading," *Report of the National Committee on Reading*, Chapter VII, pp. 161–226. Twenty-fourth Yearbook of the National Society for the Study of Education, Part I. Bloomington, Illinois. The Public School Publishing Co., 1925.

[29] Willis L. Uhl, *The Materials of Reading*, Chapter VIII. New York, Silver, Burdett, & Co., 1924.

[30] E. B. Huey, *The Psychology and Pedagogy of Reading*, New York, MacMillan Co., 1908, pp. 16–469.

[31] C. R. Stone, *Silent and Oral Reading*, Chapters II, IX, and X. New York, Houghton, Mifflin Co., 1922.

[32] C. H. Judd, *Reading: Its Nature and Development*, Educational Monograph, Vol. II, No. 4. Chicago, University of Chicago, Department of Education 1918, pp. 192.

[33] James F. Hosic (Chairman), *Reorganization of English in Secondary Schools*, Chapter XIV, Bureau of Education, Bulletin No. 2, 1917. Washington, Bureau of Education.

g. The relation of reading to contemporary American life is now to be considered. A portion of this study is particularly concerned with the relation of contemporary American life in its literary cultural aspect to courses of study in literature. We have seen that Rugg puts the study of contemporary American life as his first criterion in the construction of a curriculum.[34] Other experts in the field of the curriculum stress the necessity of the study of contemporary life. Trow says, "Since all available knowledge cannot go into the school curriculum, an intelligent selection is the least that can be expected of the school in this particular, and this basis cannot be made on the basis of the historical importance of different subjects, nor upon the basis of the opinion of modern authorities alone, but it must be made on the basis of a careful scientific analysis of society to discover what are its needs."[35] And more specifically he says, "Go to the magazines and newspapers and find what the reader must know to read intelligently concerning affairs of current political and social and artistic interest."[36]

This study aims to do precisely this, analyze one aspect of literary culture and its relation to the curriculum in the United States.

The foregoing discussion orients this study in the enterprise of curriculum construction, with the historical development of literary courses of study in the United States, and with other aspects of scientific research in the general field.

h. More particularly let us now consider studies of the literary background, or aspects of it, of the people of this country and their relation to the courses of study in literature. Very little effect, seemingly, has the study of contemporary American life and its culture had on the formation of courses. Subjective aims seem to have been the most potent guides. There is evidently no answer to the question, among others, of how the proprotion of American literature to other literatures was decided upon. Makers of courses of study probably had in the dim

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[34] *Op. cit.*, p. 3.

[35] William C. Trow, *Scientific Method in Education*, pp. 122–23. Riverside Educational Monographs. New York, Houghton Mifflin Co., 1925.

[36] *Ibid*

realm of the subconscious some such idea as this, "Authors of the United States interpret better than any others the experiences of the nation's people." Inquiry as to whether the experiences of the people of this country in the domain of literary culture were subject to geographical and national limitations seems to have been neglected. Does the adult rely for his vicarious background of experience in literature proportionately more on America than on the rest of the world? That which serves the people of this country in the above capacity does so most likely without limitations of space or time in the source of the material. The type or kind of literature serving this purpose has not previously been studied from the viewpoint of curriculum construction.

There have been, however, a few studies which through some light on this literary aspect of American culture.

Reeder made a study of the ten leading magazines of the country and their relation to population.[37]

Keator shows some fallacies in this study. He claims that the quantitative value errs due to the failure of Reeder to evaluate the different effect of monthly and weekly circulation and the number of stories in a magazine.[38] A magazine of monthly circulation containing three stories places at the disposal of its readers approximately only one-eighth of the fiction of a weekly magazine containing six stories.

Irving H. Hart suggests that one may get some index of the general reading in the United States from three sources: Library circulation, records of best sellers, and statistics of publication. His study of library circulation concludes that popularity is influenced by the motion pictures and school reading lists. The school's influence on the number of withdrawals precludes the use of this study in thesis as it colors the results of the reading of the general public. It is interesting to note, however, that of the ten most popular books, three are French, five English, and

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[37] Ward G. Reeder, "Which States Read the Most," *School and Society*, XVIII (August 25, 1933), pp. 235–40.

[38] A. D. Keator, "Which States Read the Most," *School and Society*, XVIII (October 13, 1923), p. 439.

only two American. Of the ten most popular authors, five are American, three English, and two French.[39]

In another article, Hart compiled the most recent popular books on the basis of booksellers' reports.[40] Twenty-one of the most popular twenty-five, and four of the next ten most popular books listed in this study of Hart were read in order to note the literary allusions they contained. The twenty-five most popular books were not taken in order that repetitions of works of authors and books not purely of the fiction type might be avoided.

A discussion of the most read books appearing in "The Bookman's Monthly Score of Books in Demand at Public Libraries"[41] is given by Stockbridge. The score is derived from the reports of librarians throughout the country and is a "national and accurate reflection of current popular taste in books."

The study of Hart was used in preference to the Bookman's studies because of the convenience of the form of the material. Even if the lists of popular books in both studies may not be exact numerical reflections of the reading of the public, they are very good indexes of this.

In addition to the twenty-five books mentioned previously, there were also read two hundred seventy-two magazine stories for notation of the literary allusions they contained.

In the current literature examined in both books and magazines, there occurs a constant stream of literary allusions. The allusions are used to interpret more clearly the life that the author seeks to portray to his readers. He draws upon the enriched literary experience of his reading audience. References to characters in literature appear which help clearly to dilineate the type of individual the writer wishes his public to see. A modern author often clears up the motive he assigns for his character's action by the allusion to the same trait in a well known literary figure. The literary knowledge, or lack of it,

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[39] Irving H. Hart, "Demand for Popular Fiction in This Country," *Library Journal*, XLVIII, No. 7 (April 1923), pp. 355–358.

[40] Irving H. Hart, "The Most Popular Authors of the Post War Period, 1919–1926," *The Publishers' Weekly*, CXI, No. 11 (March 12, 1927), pp. 1045–53.

[41] Franklin Parker Stockbridge, "Main Street Wants To Know," *Bookman*, LXVI, No. 5 (January, 1928), pp. 546–51.

that a character in a book portrays, the books he possesses or admires, give readers a cultural portrait. In "Main Street" there are over one hundred allusions to literature. Our concept of one person is cleared up when she says, "Harold Bell Wright is a lovely writer"; of another when we read, "The authors whom she read were Anatole France, Rolland, Nexo, Wells, Shaw, Key, Edgar Lee Masters, Theodore Dreiser, Sherwood Anderson, Henry Mencken." The understanding of the meaning of such passages deepens the appreciation of the book. One comes across such passages as "whimsical like Barrie," or "Keats was in his face and Shelley."

The allusions to literary characters, scenes, titles, events, and to authors in the most read literature are those used by the people to interpret their most common literary experiences. Here we find allusions fulfilling the aim of vicarious literary experience, even though it is in literature. It seems fair to assume that the literary panorama represented by the allusions appearing in the most popular literature is an index of the usable literary background of the American people. It is the literary background that helps them interpret life as it appears in their reading. It might even be assumed to be quite analogous to their true literary background.

However close the background that the allusions show is to the true one, it may serve to suggest, through its analysis, some ideas for curriculum construction in the field of inquiry into contemporary American life. A comparison with the literary background offered to the public schools according to the courses of study is made with the one found in the allusions. Between the two backgrounds some discrepancies exist. Let us presuppose that other studies in the field of American literary culture would show a somewhat similar content to the panorama made up by the allusions. The discrepancies between the backgrounds of the courses and of the allusions could then be considered as partly due to a lack of consideration of contemporary American life from the aspect of literary culture on the part of makers of courses of study in literature in the public schools.

C. *Description of Materials and Methods*

1. Literary allusions were obtained from magazines and best sellers
   a. The magazines

The method of obtaining the allusions was to copy out any that occurred in the reading of the short stories published in the magazines. The magazines read were the most popular ones according to Ayre's Periodical Index for 1927. Proportionate readings are based on the figures in the same index in the following manner:

The Saturday Evening Post, the most popular magazine, published approximately one hundred stories every fourteen issues. Its circulation was 2,295,388. *Collier's*, also a weekly publication, published[42] fifty-eight stories in the same number of issues. Its circulation was [43] fifty-eight per cent of that of *The Post.* In order to keep the reading of the number of stories proportionate to the output of stories per issue and to the circulation,[44] fifty-eight per cent of the number of stories were read in *Collier's* that were read in *The Post.* The reading of thirty-four stories in *Collier's* to one hundred in *The Post* was commensurate with the number of total stories published in the two magazines over a given period.

The number of stories read in the magazines follows:

MAGAZINE	NUMBER OF STORIES READ
The Saturday Evening Post	100
Collier's	34
Cosmopolitan	26
Liberty	24
Ladies' Home Journal	20
Woman's Home Companion	20
Pictorial Review	19
American	17
McCall's	12
Total	272

[42] The reader must not be confused by the accidental coincidence of the percentages.
[43] *Ibid.*
[44] *Ibid.*

b. The twenty-five best sellers read were taken from a list compiled by Irving H. Hart.[45] The list, arranged according to the popularity of the novels, follows:

1. "Main Street"
2. "If Winter Comes"
3. "The Sheik"
4. "So Big"
5. "Little French Girl"
6. "Brimming Cup"
7. "Gentlemen Prefer Blondes"
8. "Black Oxen"
9. "Recreation of Brian Kent"
10. "Her Father's Daughter"
11. "Soundings"
12. "Simon Called Peter"
13. "Mysterious Rider"
14. "This Freedom"
15. "Constant Nymph"
16. "Green Hat"
17. "Breaking Point"
18. "Perennial Bachelor"
19. "Pride of Palomar"
20. "Babbitt"
21. "Flaming Forest"
22. "Age of Innocence"
23. "Dim Lantern"
24. "White Monkey"
25. "Wild Geese"

Quite possibly these books, in the order presented, were not read more than any other books in the United States; but they represent typical reading, at least, of a great mass of the people.

c. The method of obtaining the literary allusions from the magazines and books was to copy out all that occurred as the fiction was read. Any repetitions of an allusion used in a like manner in the same work of fiction, as a nickname referring to an author or a club named for a poem, are counted as one allusion. A literary allusion is taken to mean any reference to authors, myths, novels, poems, or literary essays; to incidents, characters, or scenes in literature, or to literary quotations. Purely geographic and historical references are not considered. In other words, this part of the study is concerned with the allusions read by the people to find out what they should know from the literary viewpoint to interpret more intelligently their reading in that regard. This section of the thesis aims to ascertain to some degree

[45] *Op. cit.*, p. 17.

what literary background is necessary to comprehend the allusions in the contemporary literature most read by the people of the United States.

There was a check-up on the reading of the novels and short stories to ascertain how many allusions were missed by the investigator. Twenty-eight short stories in four different magazines and three novels were read by other people who copied out allusions of all types including the literary ones. It was found that no literary allusions that the others found had been missed by the investigator.

d. All allusions were checked as to authenticity of source.[46] The total number of allusions identified was one thousand fifty-three. The number of doubtful allusions unidentified, is so small that it does not affect the literary background derived from those allusions whose source was ascertained. There remain twelve unidentified allusions which are possibly spurious. Allusions to the Bible are not considered as it seems impossible to differentiate between the literary and the religious connotation.

Furthermore, the allusions appearing in the twenty-five popular books appearing in Hart's study[47] are considered a sufficient quantitative source for a literary background. The books in the list are weighted according to their popularity. This method of weighting is explained by Hart in a letter from him.

"I receive from the *Publishers' Weekly* each month their report on book sales as furnished to them by book dealers in various parts of the country. The various titles are checked by the booksellers showing which books have been in greatest demand with them during the previous month. I use a very simple system in determining the scores based upon these reports. For example, if there are one hundred booksellers reporting and seventy-four check a particular title as among the best sellers

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[46] See special bibliography entitled "References Dealing with the Location of the Literary Allusions and the Recommendations of the Courses of Study in Literature."

[47] *Op. cit.*, p. 17.

for the month, the score of that book for the month is .740." Consequently, the literary background, represented by the literary allusions, of "Main Street," which has a score of 10,004, has reached more people than that of any of the other books in the list. Each succeeding book on the list represents a smaller sale with a consequent fewer number of readers till a point is reached where the popularity of the book does not justify it a place in this study. The last book in the list, "Wild Geese", has a score of 3,080, giving it a popularity of approximately 30 per cent of that of "Main Street". The reading of still less popular novels as a source of allusions to determine literary background is deemed unwise as their smaller circulation precludes their being typical of the general reading of the country. It follows that the inclusions of the allusions found in the reading of additional novels would not aid in establishing the authenticity of the literary background but would more likely tend to distort the picture.

The inclusion of the study of allusions found in the magazines serves to make more authentic the background given by the novels. Only magazines of a general literary type that had a circulation of over a million copies per issue were considered. The method of determining the number of stories read is described on page 25. This method was used to assure a proportionate and typical amount of short story fiction of the popular magazine type. The reading of additional magazines would not add to the value of the results obtained as their smaller circulation precludes considering them, for the purposes of this study, "best sellers" in the magazine field.

The above arguments may be summed up as follows: The wide-spread popularity of the novels and magazines considered in this study justifies the assumption of authenticity of the literary background portrayed through the literary allusions they contain.

The fact that a few of the novels are of British authorship, does not alter their being among the most popular books in the United States.

2. *The Courses of Study in Literature Constitute the Second Major Source of Material for this Study*

a. *Grade Distribution of Courses*

GRADE	4	5	6	7	8	9	10	11	12
Number of Courses (prose and poetry in same course)[48]									
Cities over 100,000	27	29	30	27	26	24	22	22	21
Cities less than 100,000	11	11	11	9	9	5	5	4	3
State courses	6	6	6	8	7	6	6	6	5
Bulletin, 1917, No. 2				1	1	1	1	1	1
Total prose and poetry same course	44	46	47	45	43	36	34	33	30
Prose only in course	5	5	4	4	4				
Poetry only in course	4	4	4	4	4				
Grand Total prose courses	49	51	51	49	47	36	34	33	30
Grand Total poetry courses	48	50	51	49	47	36	34	33	30

There was a total of ninety-four different courses studied that had recommendations in prose or poetry, or both, for from one grade to six in the same course.

In addition courses of study in literature that recommended reading books, without recommendations as to literary topics, or left selections to the teacher or chance were distributed as follows:

Grade	4	5	6	7	8	9	10	11	12
Number of Courses	8	8	7	6	7	1	1	1	1

b. Geographical distribution of courses:

(1) NEW ENGLAND	5	(2) EAST	22
Boston		New York City	
Providence		Philadelphia	
Connecticut		Baltimore	
Portland, Maine		Pittsburgh	
New Bedford		Washington, D. C.	

[48] 1920 Census.

Newark
Jersey City
Paterson
Trenton
Elizabeth
Buffalo
Rochester
Wilmington
Montclair
Bayonne
Passaic
Atlantic City
Allentown
New York State
Pennsylvania
New Jersey
Maryland

(3) SOUTH 11

New Orleans
Birmingham, Alabama
Dallas
Houston
Louisville
Nashville
Richmond
El Paso
Virginia
Texas
Georgia

(4) MIDDLE WEST 21

Chicago
Detroit
Cleveland
St. Louis
Milwaukee
Cincinnati
Minneapolis
Kansas City, Missouri
Indianapolis
Columbus, Ohio
Omaha
Grand Rapids
Youngstown, Ohio
Racine, Wis.
Superior, Wis.
St. Joseph, Mo.
Lead, S. D.
Winnetka, Ill.
Missouri
Indiana
Minnesota

(5) WEST 7

Los Angeles
San Francisco
Portland, Ore.
Denver, Col.
Salt Lake City
Fresno, Cal.
Pasadena, Cal.

(6) BULLETIN, 1917, No. 2[49] .. 1

TOTAL OF GEOGRAPHIC SOURCES 67

c. Method of analysis of content of courses of study in literature.

The literary recommendations for study were distributed first according to their literary source from the viewpoint of their origin. Selections were categoried according to the country where

[49] James F. Hosic (Chairman), *Reorganization of English in Secondary Schools*. Bureau of Education, Bulletin, No. 2, 1917. Washington, Bureau of Education, pp. 181.

and period in which the work first appeared. Secondly, the recommendations were distributed according to their literary form, *i.e.*, the different types of prose and poetry or drama.

A trial distribution was first made using only a few courses of study. On this basis, with a few minor alterations, the courses of study were analyzed.

When an author was popular enough in the courses, his works were credited to him; otherwise his productions were credited to the period of time in which he did most of his work.

Translations and retold tales are credited to the country of their original source. For example, "Tanglewood Tales" is considered as belonging to the myths of Greece and Rome.

The analysis was not attempted below the fourth grade. Until then the average child probably has not developed the ability to read efficiently well enough to make his reading contribute materially to his sources of enjoyment. In the first three grades, the child's contact with literature is generally through story telling.[50] These grades show a greater variety of content among courses than do any other grades; and any central tendencies, both in prose and in poetry, would be thus less significant. Furthermore, this study does not consider recommendations for the telling of stories in any grade.

Further distinctions adopted to guide in the analysis of the courses of study were:

(1) If choices were given in readings, all recommendations were included.

(2) Only specific works and definite collections which included only given periods of literature were considered. Reading books and broad anthologies were omitted. Recommendations of a volume of the work of a single author, such as "Barrack Room Ballads", or "The Four Million", were included. Specific recommendations for the work of various poets in an anthology such as Palgrave's "Golden Treasury" or Untermeyer's "Modern American Poetry" were included. Recommendations for such broad anthologies as Palgrave's "Golden Treasury" or Stevenson's "Home Book of Verse", which run the whole gamut of literature were omitted.

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[50] M. E. Nesmith, *Objective Determination of Poems and Stories for Primary Grades*, Teachers' College Contributions to Education, No. 255. New York, Teachers' College, Columbia University.

(3) If two courses overlapped due to the establishment of a junior high school system, the recommendations in the newest course only were tabulated.

(4) When a supplementary book list was recommended for two grades, it was tabulated for the higher grade only.

(5) If a single book in the same system were recommended for two grades in two lists, it was credited to both grades.

(6) Wherever two lists were recommended for the same grade, with one receiving more emphasis, as indicated by the course, than the other; the more important was considered as recommended for intensive reading, and the other as for supplementary reading. This was taken into account in the tabulation.

(7) A collection of works, the recommendation of an author, the part of a work, single short stories or novels were all considered as one recommendation and so tabulated.

(8) The only distinction not clear in the literary analysis may be that between long narrative poetry and short narrative poetry. Long narrative poetry for the purposes of this study includes epics, long pastorals, or long narratives that could not be read in a single period of approximately 45 minutes.

(9) In the 18,017 recommendations, only 121 remain unclassified, a number small enough not to alter the character of the results.

(10) Only books of a literary type were considered. Those of a vocational or purely information type were not.

d. Adequacy—Representative nature of the material.

As giving adequate picture of the literary content of courses of study in this country, the claims of this study rest upon the number and wide geographic distribution of the courses studied and upon the general nature of the conclusions. This study does not try to list individual works in their most popular order, but deals with types of literature, time and geographic sources, consequently broad generalizations.

The fewer upper grade courses examined do not make the conclusions in these grades less authentic as there is a greater similarity in the work recommended for these grades, probably due to the influence of college entrance requirements.

All recommendations were checked as to the authenticity of their sources.[51]

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[51] See special bibliography entitled "Reference Dealing with the Location of the Literary Allusions and the Recommendations of the Courses of Study."

The adequacy is further and finally checked by comparing the results from two sources. (1) In comparing the results for the prose and drama material the following scheme is used.

Group I is composed of material from cities over one hundred thousand population distributed as follows among the grades:

GROUP I

GRADE	NO. OF COURSES
4	27
5	29
6	30
7	27
8	26
9	24
10	22
11	22
12	21
	228 Grade Courses

Group II is composed of material from cities of less than one hundred thousand and from state courses of study distributed as follows:

GROUP II

GRADE	NO. OF COURSES
4	17
5	17
6	17
7	17
8	16
9	11
10	11
11	10
12	8
	124 Grade Courses of Study

The class or intensive study recommendations of the two groups are more similar than the total recommendations due to the wider variation in the material of the supplementary reading lists.

The following table, however, is for the total recommendations except where the supplementary recommendations aggregate more than fifty per cent of the total which is the case for literature of the long fictional type which makes up sixty-three per cent of the supplementary reading type.

How to Read Tables I and II

The tables are read from the top down. Each step down to the figures representing the comparison of the two groups is a further subdivision.

To illustrate: If one wishes to find out how British long fiction in the period 1850–1900 compares in the two groups, cognizance must be taken of the first and uppermost division of the table. Here long fiction will be found. Under that British and then further down 1850–1900. In the column labelled 1850–1900, it can be seen that 10 refers to Group 1 and 9 to Group 11. This means that in the total recommendations of the two groups for prose and drama, 10 per cent of the recommendations in Group 1 are for British long fiction written in the period 1850–1900, and 9 per cent of the recommendations in Group 11 are for the same type of literature in the same period.

(2) In comparing the results for the courses of study in poetry the same scheme was used. As there are few supplementary lists here (only 7.9 per cent of the total), the total number recommended is used. The distribution of the groups is as follows:

GROUP I		GROUP II	
Cities over 100,000		Cities less than 100,000	
GRADE	NO. OF COURSES	GRADE	NO. OF COURSES
4.....	34	4.....	14
5.....	35	5.....	15
6.....	35	6.....	16
7.....	33	7.....	16
8.....	32	8.....	15
9.....	23	9.....	13
10.....	21	10.....	14
11.....	21	11.....	12
12.....	20	12.....	10
	254 Grade Courses		125 Grade Courses

TABLE I

THIS TABLE SHOWS THE PERCENTAGE RATIO OF GROUP I TO GROUP II OF THE DIFFERENT TYPES OF PROSE LITERATURE, AND DRAMA TO EACH OTHER RECOMMENDED BY COURSES OF STUDY IN THE PUBLIC SCHOOLS

	LONG FICTION								SHORT STORY								BIOGRAPHY TRAVEL			SPEECHES ESSAYS			DRAMA				GRAND TOTAL
	American			British					American			British															
	Before 1900	Since 1900	Total	Before 1850	1850–1900	Since 1900	Total	Total British and American	Before 1900	Since 1900	Total	Before 1900	Since 1900	Total	Total British and American	Foreign Literature	Legends, Myths, Fables, etc.	American	British	Total	American	British	Total	American	British Before 1900	Brirish, Since 1900	Total	
Group I																											
Total....	15.8	14.2	30	3.6	10	5.4	19	49	7.3	3.7	11	.5	1.5	2	13	9	8	8.9	1.1	10	4.3	1.7	6	.5	3.6	.9	5	100%
Basic....	18.4	11.6																									
Group II																											
Total....	16.4	18.6	35	2.9	9	7.1	19	54	5.3	3.7	9	.4	1.6	2	11	11	7	7.7	1.3	9	3.1	.9	4	.3	2.8	.9	4	100%
Basic....	20.2	14.8																									

TABLE II

THIS TABLE SHOWS THE PERCENTAGE RATIO OF GROUP I TO GROUP II OF THE DIFFERENT TYPES OF POETRY RECOMMENDED BY COURSES OF STUDY IN THE PUBLIC SCHOOLS

	LONG NARRATIVE			SHORT NARRATIVE				LYRICS											TOTAL
								American			British								
	American	British	Total	American	British	Total	Ballads	Before 1900	Since 1900	Total	Before 1800	1800–1850	1850–1900	Since 1900	Total	Total British and American Lyrics	Patriotic	TOTAL
Group I....	2.8	3.8	6.6	3.2	5.8	9	.7	32.5	16.5	49	6.04	8.51	9.56	4.49	28.6	77.6	6.1	100%
Group II...	4.78	5.57	10.35	1.87	3.63	5.50	.56	34.76	14.19	48.95	7.04	9.79	8.58	3.73	29.14	78.09	5.5	100%

A perusal of Tables I and II shows that in both groups the proportion of the different types of literature varies very slightly. Considering first prose literature in Table I, one finds that in long fiction 30 per cent is American and 19 per cent is British in Group I; while in Group II, 35 per cent is American, and 19 per cent is British. In the field of short story in Group I, 11 per cent of the recommendations are for American stories while 2 per cent are for British stories; in Group II, 9 per cent are for American short stories and 2 per cent for British stories. Recommendations for American biography and travel, and speeches and essays proportionately outnumber the recommendations for the same type of British literature. Recommendations for British drama are proportionately far in excess of the American recommendations in both groups.

The distribution of poetry in Groups I and II in Table II shows in no case is there an appreciable variation of type of literature, nationality, or periods in the nationality of the poetry of one group that is not found in the other.

Therefore, the courses of study in literature considered in this study are held to give an adequate and representative analysis of the content of like courses of the United States as a whole. This claim is based on the geographic distribution of the courses, and the fact that a division of the courses most likely to show appreciable discrepancies presents practically parallel results.

II

Results

This chapter contains the results of the investigation of the literary panorama represented by the allusions found in popular literature and the literary background recommended by the courses of study of grades four to twelve inclusive in the public schools.

The material is organized under three main headings. A distribution of literary allusions found in popular literature under A, a typical course of study in literature in the public schools of the United States under B, and a comparison of the distribution of the literary material found in A and B under C.

The allusions are distributed under five main heads: poetry, prose, drama, foreign literature, and myths and legends. There are further subdivisions under each of the above catagories.

The contents of the courses of study are first averaged to make a typical course giving the complete content of such a course and also indicating the grade of median popularity of the outstanding authors (Tables IV and V). This typical course is then summarized in Table VI. The contents of the course of study are then compared in a graph (Figure 1). This shows in lyric poetry and long fiction the relative emphasis placed on American and British literature in the different school years.

The last part of this chapter on results compares the quantitative distribution of the type of literature found in the allusions with that found in the courses of study (Figure 2).

A. *Distribution of Literary Allusions*

How to Read Table III

The column of figures farthest to the right refers to the number of times allusions were found for the author or period on the same line.

To illustrate: There were fourteen allusions to Longfellow who before 1900 wrote American poetry. There were four allusions to Burns who between 1700 and 1800 wrote British poetry.

TABLE III

THIS TABLE REPRESENTS THE TOTAL DISTRIBUTION OF LITERARY ALLUSIONS FOUND IN MAGAZINES AND NOVELS

	NO. OF TIMES ALLUDED TO
1. Poetry	
a. American	
(1) Before 1900	
Longfellow	14
Poe	3
Whittier	2
Whitman	4
Etc.	9
Total	32
(2) Since 1900	30
Total American	62
b. British	
(1) Before 1700	
Chaucer	7
Milton	14
Etc.	8
Total	29
(2) 1700–1800	
Grey	2
Pope	4
Burns	4
Etc.	5
Total	15
(3) 1800–50	
Coleridge	8
Scott	2
Byron	7
Wordsworth	8
Keats	11
Shelley	16
Rosetti	10
Etc.	4
Total	66
(4) 1850–1900	
Browning	9
Tennyson	77
Stevenson	5
Etc.	19
Total	110

	NO. OF TIMES ALLUDED TO
(5) Since 1900	
Kipling	14
Yeats	3
Wilde	2
Brooke	2
Etc.	3
Total	24
Total British	244
Total American	62
Total Poetry	306
2. Prose	
a. American	
(1) Before 1900	
Irving	9
Hawthorne	5
Emerson	4
Clemens	5
Etc.	17
Total	40
(2) Since 1900	47
Total American	87
b. British	
(1) Before 1800	
Defoe	6
Etc.	11
Total	17
(2) 1800–50	
Scott	6
Carlyle	3
Etc.	11
Total	20
(3) 1850–1900	
Dickens	16
Blackwood	1
Carrol	8
Thackeray	4
Eliot	6
Stevenson	5
Etc.	13
Total	53

(4) Since 1900	
Wells	13
Conrad	7
Doyle	4
Galsworthy	4
Kipling	1
Etc.	18
Total	47
Total British	137
Total American	87
Total British and American Prose	224
3. Drama	
a. American	2
b. British	
(1) Shakespeare	97
(2) Middle period	2
(3) Since 1900	
Shaw	20
Barrie	9
Etc.	5
Total	34
Total British	133
4. Foreign Literature	
a. French	
Before 1900	60
Since 1900	18
Total	78
b. German	
Before 1900	12
Since 1900	4
Total	16
c. Spanish	4
d. Russian	13
e. Italian	28
f. Scandinavian	7
g. Greek and Roman	17
h. Persian (Rubaiyat)	2
Total	165
5. Myths and Legends	
Greek and Roman	165
German or Scandinavian	6
Arabic	12
English	9
Fables and Nursery Rhymes	31
Total	223
GRAND TOTAL	1053

The most pertinent facts brought forth in this table are: (1) the great preponderance of British over American sources in the allusions to prose, poetry, and drama; (2) the comparative large number of references to foreign literature, especially to that of France; and (3) the numerous references to Greek and Roman mythology. In spite of the fact that certain types of literature, possibly mythological, may be more readily adaptable to an allusive use than other types; the results are impressive from the aspect of comprehensive time element and broad international content. There are allusions to the writers of antiquity and to authors of all the great modern literatures.

B. *Content of Courses of Study in Literature in the Public Schools*

Owing to the fact that the number of courses of study for the different grades does not coincide, a showing of the raw scores made by different authors and periods would be of no comparative value. In order to remedy this, the total recommendations of any author or period are divided by the number of basic courses studied for that grade. This gives a typical country wide recommendation and permits grade to grade comparisons. The total picture is one of a typical course of study in literature of the United States. Only the most outstanding authors are included in this picture.

In the tables representing the courses of study in prose literature both basic and supplementary recommendations are included.

In the tables representing the courses of study in poetry, only the basic recommendations are included because of the few supplementary lists of poetry.

How to Read Tables IV and V

Reading from top to bottom the columns are a guide, first, to grade and type of recommendation; and, secondly, as to type of literature, nationality, period, and particular author. The horizontal columns act as a guide to the particular grade and type of recommendation. The figures in the body of the tables represent the number of times a recommendation appears in a typical course of study in the public schools of the United States.

Stated differently, it represents the average number of times a recommendation appears in courses in literature in the public schools in the United States. The removal of all decimal points would give the percentage of times the literary works appear in an average course of study.

To illustrate: In the sixth grade a typical public school course contains .59 recommendations for a novel by Louisa Alcott, for intensive reading, and.37 recommendations for the supplementary reading of one of her novels. In the sixth grade .96 recommendations are for either intensive or supplementary reading of her works. In other words 59 per cent of the courses studied in the sixth grade recommend a novel by Louisa Alcott for class reading, while the number of recommendations for the supplementary reading of her novels is 57 per cent of the number of basic courses studied. The total number of recommendations for her works in the sixth grade is 96 per cent of the number of courses in literature of the public schools of the United States studied for that grade. The .59 in bold figures mean that in the sixth grade is found the median of popularity for the works of Louisa M. Alcott, while the table shows her works are recommended from the fourth to the ninth grade.

At the bottom of the table the total number of recommendations in a typical course of study for the intensive reading of Alcott's works is found to be .99. This means that a child going to a typical American public school would in class most likely in the sixth grade, read one of Louisa M. Alcott's novels.

TABLE IV

RECOMMENDATIONS ACCORDING TO SOURCE OF A TYPICAL COURSE OF STUDY IN PROSE LITERATURE AND DRAMA IN THE PUBLIC SCHOOLS OF THE UNITED STATES (GRADE OF MEDIAN OF POPULARITY FOR AUTHORS IN BASIC RECOMMENDATIONS IN BOLD FIGURES).

LONG FICTION (Figures represent number of recommendations per grade)

GRADE	TYPE OF RECOMMENDATION	AMERICAN													
		Before 1900								Since 1900					
		Alcott	Clemens	Howells	Aldrich	Cooper	Hawthorne	Etc.	Total	London	Seton	Wister	Etc.	Total	Total American
4	Intensive	.08	.02	.04	.02	.02	.02	1.17	1.37	.02	.33		1.10	1.45	2.82
	Supplementary			.04				.61	.65		.02		1.06	1.08	1.73
	Total	.08	.02	.08	.02	.02	.02	1.78	2.02	.02	.35		2.16	2.53	4.55
5	Intensive	.22	.12	.06	.06	.02		2.50	2.98	.14	.35		1.20	1.69	4.67
	Supplementary	.17	.02	.02	.04		.02	1.57	1.84	.02	.2		1.01	1.23	3.07
	Total	.39	.14	.08	.1	.02	.02	4.07	4.82	.16	.55		2.21	2.92	7.74
6	Intensive	**.58**	.27		.10			2.45	3.41	.2	**.47**		1.75	2.42	5.83
	Supplementary	.37	.12		.04	.02		1.67	2.22		.24		1.89	2.13	4.35
	Total	.96	.39		.14	.02		4.12	5.63	.2	.71		3.64	4.55	10.18
7	Intensive	.08	.62	.06	**.29**	.33		1.95	3.33	.1	.44		1.95	2.49	5.82
	Supplementary	.6	.26	.04		.25	.02	2.36	3.53	.06	.28	.02	3.72	4.08	7.61
	Total	.68	.88	.1	.29	.58	.02	4.31	6.86	.16	.72	.02	.567	6.57	13.43

8	Intensive.....	.02	.62	.09	.06	.61	.02	1.60	3.02	.21	.13		2.57	2.91	5.93
	Supplementary...	.21	.53	.04	.11	.24	.9	.89	2.92	.23	.10	.04	3.70	4.07	6.99
	Total.....	.23	1.15	.13	.17	.85	.11	3.47	5.94	.44	.23	.04	6.27	6.98	12.92
9	Intensive.....		.28	.03		.58	.03	.72	1.64	.14	.09	.14	.44	.81	2.45
	Supplementary...	.28	.58	.11	.19	.75	.03	5.39	7.33	.30	.24	.03	7.79	8.36	15.69
	Total.....	.28	.86	.14	.19	1.33	.06	6.11	8.97	.44	.33	.17	8.23	9.17	18.14
10	Intensive.....		.12	.15		.18	.09	.54	1.09	.15		.12	.82	1.09	2.18
	Supplementary...		.27	.12	.06	.23	.04	1.40	2.12	.03	.03	.27	6.29	6.62	8.74
	Total.....		.39	.27	.06	.41	.15	1.93	3.21	.18	.03	.39	7.11	7.71	10.92
11	Intensive.....		.03	.15	.03	.03	.24	.13	.61					.21	.82
	Supplementary...			.15	.06	.09	.03	.24	.57			.03	5.31	5.34	5.91
	Total.....		.03	.3	.09	.12	.27	.37	1.18			.03	5.52	5.55	6.73
12	Intensive.....		.03	.24			.17	.03	.47			.03	.09	.13	.60
	Supplementary...			.06	.03	.09	.03	.52	.73			.03	3.14	3.17	3.90
	Total.....		.03	.3	.03	.09	.2	.55	1.20			.06	3.24	3.30	4.50
Total	Intensive.....	.99	2.11	.82	.56	1.77	.57	11.10	17.92	1.06	1.81	.29	9.92	13.20	31.12
	Supplementary...								21.91					36.08	57.99
	Grand Total.....								39.83					49.28	89.11

TABLE IV—(*Continued*)

Grade	Type of Recommendation	British																						American and British
		before 1800				1800–1850			1—850–1900										since			Total British		
		Defoe	Swift	Etc.	Total	Scott	Lamb	Etc.	Total	Dickens	Thackeray	Eliot	Blackmore	Bronte	Stevenson	Carrol	Etc.	Total	Kipling	Etc	Total			
4	Intensive	.22	.06	.03	.31		.02		.02						.02	.54	.58	1.14	.04	.08	.12	1.59		
	Supplementary	.06			.06					.02					.02	.06	.23	.33		1.00	.10	.49		
	Total	.28	.06	.03	.37		.02		.02	.02					.04	.60	.81	1.47	.04	.18	.22	2.08		
5	Intensive	.18	.18	.01	.37	.04	.04		.08	.18		.02	.02		.06	.14	.87	1.27	.02	.10	.12	1.84		
	Supplementary	.04	.08	.04	.16											.14	.39	.53	.1	.09	.19	.88		
	Total	.22	.26	.05	.53	.04	.04		.08	.18		.02	.02		.06	.28	1.26	1.8	.12	.19	.31	2.72		
6	Intensive	.14	.10	.07	.31	.06	.06		.12	.20		.04			.06	.06	.50	.86	.12	.10	.22	1.51		
	Supplementary	.02	.06	.02	.10	.04			.04	.02					.04	.02	.37	.45		.05	.05	.65		
	Total	.16	.16	.09	.41	.1	.06		.16	.22		.04			.1	.08	.87	1.31	.12	.15	.27	2.16		
7	Intensive	.14	.04	.15	.33	.08	.23		.31	.39		.02			.33	.08	.36	1.18	.35	.06	.41	2.23		
	Supplementary		.02	.04	.06	.12			.12	.14					.2		.52	.86	.12	.21	.33	.97		
	Total	.14	.06	.19	.39	.20	.23		.43	.53		.02			.53	.08	.88	2.04	.47	.27	.74	3.20		

8	Intensive.....		.02	.09	.11	.46	.1		.56	.79	.02	.17	.02	.04	**.52**	.02	.76	2.34	**.35**	.27	.62	3.63	
	Supplementary	.02	.02	.04	.08	.15	.03		.18	.23			.04		.22		.3	.79	.21	.04	.25	1.30	
	Total.....	.02	.04	.13	.19	.61	13		.74	1.02	.02	.17	.06	.04	.74	.02	1.06	3.13	.56	.31	.87	4.93	
9	Intensive.....	.11	.03	.22	.36	**.72**	.17	.08	.97	**.36**	.11	.08	.08		.46		.30	1.39	.28	.28	.56	3.38	
	Supplementary	.14	.08	.06	.28	.69		.09	.78	.83	.20	.23	.07	.03	.57	.08	1.24	3.25	.5	.94	1.44	5.65	
	Total.....	.25	.11	.28	.64	1.41	.17	.17	1.75	1.19	.31	.31	.15	.03	1.03	.08	1.54	4.64	.78	1.22	2.	9.03	
10	Intensive.....			.15	.15	.85	.03	.03	.91	.66	.03	.40	**.15**	.03	.07		.31	1.65	.29	.09	.38	3.09	
	Supplementary	.06	.06	.05	.17	.47			.47	.52		.12	.14	.12	.43	.06	1.20	2.59	1.	.38	1.38	4.61	
	Total.....	.06	.06	.20	.32	1.32	.03	.03	1.38	1.18	.03	.52	.29	.15	.50	.06	1.51	4.24	1.29	.47	1.76	7.70	
11	Intensive.....		.06	.39	.45	.40		.02	.42	.34	.18	**.67**	.09	**.12**	.09		.45	1.94	.09	.09	.18	3.00	
	Supplementary		.03	.10	.13	.19			.19	.27	.18	.30	.06	.03	.18		.71	.173	.43	1.30	1.73	3.77	
	Total.....		.09	.49	.58	.59		.02	.61	.61	.36	.97	.15	.15	.27		1.16	3.67	.52	1.39	1.91	6.77	
12	Intensive.....		.06	.04	.10	.07			.07	.37	**.46**	.27	.1	.03	.07		.56	1.86	.03	.90	.93	2.96	
	Supplementary		.15	.02	.17	.09		.27	.36	.86	.74	.76		.27	.20		1.04	3.87	.2	1.74	1.94	6.34	
	Total.....		.21	.06	.27	.16		.27	.43	1.23	1.20	1.03	.1	.3	.27		1.60	5.73	.23	2.64	2.87	9.30	
Total	Intensive.....	.79	.57	1.13	2.49	2.68	.67	.13	3.46	3.29	.80	1.67	.44	.22	1.68	.84	4.69	13.63	1.57	1.97	3.54	25.12	54.24
	Supplementary				1.21				2.14									14.40			7.41	25.16	83.15
	Grand Total...				3.70				5.60									28.03			10.95	48.28	137.39

NOTE: Median of popularity of authors in bold figures.

TABLE IV—(*Continued*)

GRADE	TYPE OF RECOMMENDATION	SHORT STORIES																		
		AMERICAN											BRITISH							
		Before 1900							Since 1900				Before 1900			Since 1900				
		Irving	Hawthorne	Poe	Clemens	Hale	Etc.	Total	O'Henry	Etc.	Total	Total American	Dickens	Etc.	Total	Kipling	Etc.	Total	Total British	Total British and American
4	Intensive	.02	.08				.84	.94		.08	.08	1.02	.04	.02	.06	.47	.02	.49	.55	1.57
	Supplementary									.07	.07	.07		.02	.02				.02	.09
	Total	.02	.08				.84	.94		.15	.15	1.09	.04	.04	.08	.47	.02	.49	.57	1.66
5	Intensive	.2	.14				.88	1.22	.04	.31	.35	1.57	.12	.23	.35	.57	.12	.69	1.04	2.61
	Supplementary		.04				.01	.05		.02	.02	.07		.02	.02	.16	.01	.17	.19	.26
	Total	.2	.18				.89	1.27	.04	.33	37	1.64	.12	.25	.37	.73	.13	.86	1.23	2.87
6	Intensive	.2	.22	.02			.42	.86	.02	.57	.59	1.45	.06	.12	.18	.31	.05	.37	.55	2.00
	Supplementary		.12				.02	.14	.02	.17	.19	.43				.20		.20	.20	.63
	Total	.2	.34	.02			.44	1.10	.04	.74	.78	1.88	.06	.12	.18	.51	.05	.57	.75	2.63
7	Intensive	.68	.72	.10	.04	.08	.48	2.10	.68	.61	1.29	3.39	**.27**	.08	.35	**.31**	.02	.33	.68	4.07
	Supplementary	.06	.08	.02			.29	.45	.10	.08	.18	.63		.06	.06	.06		.06	.12	.75
	Total	.74	.80	.12	.04	.08	.77	2.55	.78	.69	1.47	4.02	.27	.14	.41	.37	.02	.39	.80	4.82

8	Intensive.....	.58	.54	.24	.02	.11	1.06	2.55	.24	1.23	1.47	4.02	.32	.28	.6	.29	.07	.36	.96	4.98
	Supplementary	.10		.04		.02	.18	.34	.02	.06	.08	.42	.10	.02	.12	.02	.02	.04	.16	.58
	Total.....	.68	.54	.28	.02	.13	1.24	2.89	.26	1.29	1.55	4.44	.42	.30	.72	.31	.09	.4	1.12	5.56
9	Intensive.....	.45	.75	.42	.25		.66	2.53	.33	1.23	1.56	4.09	.11	.06	.17	.53	.22	.75	.92	5.01
	Supplementary	.16		.08		.03	.73	1.	.06	.24	.30	1.30	.03	.08	.11	.47	.06	.53	.64	1.94
	Total.....	.61	.75	.5	.25	.03	1.39	3.53	.39	1.47	1.86	5.39	.14	.14	.28	1.00	.28	1.28	1.56	6.95
10	Intensive.....	.33	.58	.09			.33	1.33		.35	.35	1.68	.06	.03	.09	.18		.18	.27	1.95
	Supplementary	.14		.09			.12	.35	.06	.24	.30	.65		.12	.12	.27	.02	.29	.41	1.06
	Total.....	.47	.58	.18			.45	1.68	.06	.59	.65	2.33	.06	.15	.21	.45	.02	.47	.68	3.01
11	Intensive.....	.15	.03	.3	.15		.37	1.00	.12	.09	.21	1.21				.03	.03	.06	.06	1.27
	Supplementary	.12	.18				.06	.36	.12	.88	1.00	1.36		.18	.18	.15	.06	.18	.36	1.72
	Total.....	.27	.21	.3	.15		.43	1.36	.24	.97	1.21	2.57		.18	.18	.18	.06	.24	.42	2.99
12	Intensive.....	.13		.46	.07		.04	.7	.17	.03	.20	.9		.10	.1	.27		.27	.37	1.27
	Supplementary	.07	.46				.54	1.07	.33	1.64	1.97	3.04		.13	.13	.19		.19	.32	3.36
	Total.....	.2	.46	.46	.07		.58	1.77	.50	1.67	2.17	3.94		.23	.23	.46		.46	.69	4.63
Total	Intensive.....	2.74	3.06	1.63	.53	.19	5.08	13.23	1.60	4.50	6.10	19.33	.98	.92	1.90	2.95	.55	3.50	5.40	24.73
	Supplementary							4.04			4.11	8.15			.76			1.56	2.42	10.57
	Grand Total..							17.27			10.21	27.48			2.66			5.16	7.82	35.30

NOTE: Median popularity of authors in bold figures.

TABLE IV—(*Continued*)

Grade	Type of Recommendation	Foreign Literature								Myths and Legends						Drama							
																	British						
		French	German	Italian	Russian	Scandinavian	Spanish	Etc.	Total	Greek and Roman	Scandinavian	Arabic	English	Etc.	Total	American	Pre-Elizabethan	Shakespeare	Etc.	Modern	Modern	Total British	Total British and American
4	Intensive			.18		.04			.22	.74	.47	.22	.44	3.28	5.15								
	Supplementary	.17		.02	.02				.21	.08	.04	.02	.09	.29	.52								
	Total	.17		.20	.02	.04			.43	.82	.51	.24	.53	3.57	5.67								
5	Intensive	.44	.22	.12	.04	.18	.04		1.04	1.45	.47	.31	.63	1.14	4.								
	Supplementary	.13	.04	.16					.33	.26	.14	.04	.18	1.24	1.86								
	Total	.57	.26	.28	.04	.18	.04		1.37	1.71	.61	.35	.81	2.38	5.86								
6	Intensive	.28	.12	.12		12	.04		.67	1.33	.53	.18	.65	.68	3.37			.06				.06	.06
	Supplementary	.21	.04	.06	.04	.06	.02	.04	.47	.36	.34	.19	.45	.15	1.49			.04				.04	.04
	Total	.47	.16	.18	.04	.18	.06	.04	1.14	1.69	.87	.37	1.10	.83	4.86			.1				.1	.1
7	Intensive	.28	.22	.02		.02	.02	.03	.59	1.08	.59	.33	.47	.06	2.53			.06			.02	.08	.08
	Supplementary	.17	.04	.04	.04	.02			.31	.12	.02	.02	.20	.46	.82			.12				.12	.12
	Total	.45	.26	.06	.04	.04	.02	.03	.90	1.20	.61	.35	.67	.52	3.35			.18			.02	.2	.2

8	Intensive	.30	.14	.02		.11	.02		.6	.98	.15	.04	.21	.13	1.51			.74			.15	.89	.89
	Supplementary	.22		.04		.02	.02		.29	.23	.06		.16	.02	.47								
	Total	.52	.14	.06		.13	.04		.89	1.21	.21	.04	.37	.15	1.98			.74			.15	.89	.89
9	Intensive	.11		.03	.06	.03		.08	.31	1.12	.03	.03	.13	.08	1.39			.69		.03	.03	.75	.75
	Supplementary	.40		.06		.03	.03		.52	.27	.11	.08	.18	.05	.69	.31		.48	.06	.11	.5	1.15	1.46
	Total	.51		.09	.06	.06	.03	.08	.83	1.39	.14	.11	.31	.13	2.08	.31		1.17	.06	.14	.53	1.9	2.21
10	Intensive	.24						.03	.27	.26				.03	.29	.06		1.50		.03		1.53	1.59
	Supplementary	.82	.09		.06		.06	.11	1.14	.06					.06	.29		.65	.09		.35	1.09	1.38
	Total	1.06	.09		.06		.06	.14	1.41	.32				.03	.35	.35		2.15	.09	.03	.35	2.62	2.97
11	Intensive	.21	.03		.06	.03		.03	.36	.06	.03		.03		.12			1.82	.06	.58	.12	2.58	2.58
	Supplementary	.79	.09	.03		.06	.09	.03	1.09		.03				.03	.24		.36	.03	.15	.55	1.19	1.43
	Total	1.	.12	.03	.06	.09	.09	.06	1.45	.06	.06		.03		.15	.24		2.18	.09	.73	.67	3.77	4.01
12	Intensive	.1	.03	.03	.13	.17		.04	.5	.07					.07	.10	.17	1.5	.10	.37	.17	2.31	2.41
	Supplementary	2.	.03	.1	.23	.07	.07	.13	2.63							.04		.6	.07	.40	3.43	4.50	4.54
	Total	2.1	.06	.13	.36	.24	.07	.17	3.13	.07					.07	.14	.17	2.1	.17	.77	3.6	6.81	6.95
Total	Intensive	1.96	.76	.52	.29	.70	.12	.21	4.56	7.09	2.27	1.11	2.56	5.40	18.43	.16	.17	6.37	.16	1.01	.49	8.20	8.36
	Supplementary	4.89	.33	.51	.39	.26	.29	.32	6.99	1.38	.74	.35	1.26	2.19	5.92	.88		2.35	.25	.66	4.83	8.09	8.97
	Grand Total	6.85	1.09	1.03	.68	.96	.41	.53	11.55	8.47	3.01	1.46	3.82	7.59	24.35	1.04	.17	8.62	.41	1.67	5.32	16.29	17.33

NOTE: Median popularity of author in bold figures.

TABLE IV—(*Continued*)

GRADE	TYPE OF RECOMMENDATION	BIOGRAPHY AND TRAVEL							SPEECHES, ESSAYS																	
		AMERICAN			BRITISH, ETC.					AMERICAN BEFORE 1900				AMERICAN		BRITISH BEFORE 1900										
		Before 1900	Since 1900	Total	Before 1900	Since 1900	Total	Etc.	Total Biography	Washington	Lincoln	Etc.	Total	Since 1900	Total American	Addison Steele	Carlyle	Burke	Ruskin	Macaulay	Etc.	Total	Since 1900	Total British	Toral Essays	Total Letters
4	Intensive	.39		.39	.14		.14		.53																	
	Supplementary																									
	Total	.39		.39	.14		.14		.53																	
5	Intensive	.51	.41	.92	.06		.06		.98		.04		.04	.04	.08											
	Supplementary	.35		.35	.02		.02		.37			.04	.04	.10	.14										.08	
	Total	.86	.41	1.27	.08		.08		1.35		.04	.04	.08	.14	.22										.22	
6	Intensive	.14	.15	.29		.10	.1		.39		.02	.02	.04	.04	.08		.02					.02		.02	.1	.02
	Supplementary	.51	.16	.67	.06		.06	.02			.02	.04	.06	.12	.18											
	Total	.65	.31	.96	.06	.1	.16	.02	1.14		.04	.06	.10	.16	.26		.02					.02		.02	.28	.02
7	Intensive	.82	.06	.88		.12	.12	.02	1.02		.08	.19	.27	.37	.64						.06	.06		.06	.7	.41
	Supplementary	.58	.51	1.09	.10			.06	1.25	.02		.02	.04	.02	.06											
	Total	1.40	.57	1.97	.10	.12	.22	.08	2.27	.02	.08	.21	.31	.39	.70						.06	.06		.06	.76	.41

8	Intensive	.57	.58	1.15	.13	.08	.21		1.36	.09	.44	.56	1.09	.38	1.47	.04					.22	.26		.26	1.73	.74
	Supplementary	.98	.97	1.96	.07		.07	.04	2.07		.02		.02	.02	.04											
	Total	1.55	1.55	3.11	.2	.08	.28	.04	3.43	.09	.46	.56	1.11	.4	1.51	.04					.22	.26		.26	1.77	.74
9	Intensive	.59	.74	1.33	.19		.19		1.52	.06		.25	.31	.17	.48	.03			.06			.08	.03	.11	.59	.14
	Supplementary	1.39	1.34	2.73	.34	.08	.42	.08	3.23	.03	.03	.13	.19	.30	.49						.03	.03				
	Total	1.98	2.08	4.06	.53	.08	.61	.08	4.75	.09	.03	.38	5.	.47	.97	.03			.06		.03	.11	.03	.11	1.11	.17
10	Intensive	.97	.50	1.47	.33	.08	.41	.47	2.35	**.09**	**.15**	.35	.59	.32	.97	.27	.03		.09		.03	.41		.41	1.32	
	Supplementary	2.15	4.03	6.18	.40	.81	1.21	.73	8.12	.03		.22	.25	1.94	2.19				.03			.03				.03
	Total	3.12	4.53	7.65	.73	.89	1.62	1.20	10.47	.12	.15	.57	.84	2.26	3.10	.27	.03		.12		.03	.44	.09	.53	3.63	.03
11	Intensive	.15	.79	.94	.15		.15	.24	1.33	.09	.27	.46	.82	.45	1.27	**.30**	.18	.21	**.06**	.09	.43	1.27	.12	1.39	2.66	
	Supplementary	.58	1.15	1.73	.37	.24	.61		2.34		.06	.18	.24	.60	.84						.46	.46				
	Total	.73	1.94	2.67	.52	.24	.76	.24	3.67	.09	.33	.64	1.06	1.15	2.21	3.	.18	21	.06	.09	.89	1.73	.58	2.31	4.52	
12	Intensive	.14	.16	.3	.23	.14	.37	.3	.97	.10	.17	.90	1.17	.93	2.10	.10	**.53**	**.30**	.20	**.20**	.77	2.10	.07	2.17	4.27	.03
	Supplementary	1.47	1.1	2.57	.93	.2	1.13	.03	3.73	.03	.03	1.54	1.6	2.00	3.60	.03	.1	.07	.1		.57	.87				
	Total	1.61	1.26	2.87	1.16	.34	1.5	.33	4.7	.13	.20	2.44	2.77	2.93	5.70	.13	.63	.37	.3	.20	1.34	2.97	.63	3.6	9.3	.03
Total	Intensive	4.28	3.39	7.67	1.23	.52	1.75	1.03	10.45	.43	1.17	2.73	4.33	2.70	7.03	.74	.76	.51	.41	.29	1.49	4.20	.22	4.42	11.45	1.34
	Supplementary			17.28			3.62	1.15	22.05				2.44	5.20	7.64							1.39	1.11	2.50	10.14	.16
	Grand Total			24.95			5.37	2.18	32.5				6.77	7.9	14.67							5.59	1.33	6.92	21.59	1.50

NOTE: Median popularity of authors in bold figures.

TABLE V

RECOMMENDATIONS ACCORDING TO SOURCE OF A TYPICAL COURSE OF STUDY IN POETRY IN THE PUBLIC SCHOOLS OF THE UNITED STATES

LONG NARRATIVE POETRY

GRADE	AMERICAN							BRITISH													
	Before 1900							Before 1850								1850–1900						
	Longfellow	Lowell	Whittier	Etc.	Total before 1900	Since 1900	Total American	Early British	Chaucer	Milton	Scott	Byron	Coleridge	Macaulay	Total before 1850	Tennyson	Arnold	Etc.	Total	Noyes, since 1900	Total British	Grand Total
4	.13				.13		.13															.13
5	.24		.06		.30		.30											.02	.02		.02	.32
6	.23	.04	.08		.35		.35	.02	.02			.04	.02	.10	.20	.02			.02		.22	.57
7	**.74**	.08	**.38**		1.2		1.2				.15			.08	.23	.02	.02		.04		.27	1.51
8	.66	.36	.21		1.23	.02	1.25				.21	.02	.04	.18	.45	.04	.15	.06	.25	.02	.72	1.98
9	.33	**.28**	.12		.73	.04	.77				**.56**	.08	.36	.53	1.53	.17	.19	.03	.39	**.06**	1.98	2.75
10		.32	.03		.35		.35		.06	.03	.09	.15	**.30**	.03	.66	**.44**	**.24**	.13	.81		1.47	1.82
11	.06	.12	.03	.03	.24		.24	.12	.24	.03	.09	**.49**	.15		1.12	.52	.15	.06	.73		1.85	2.09
12						.04	.04	.07	.58	**.27**		.07	.17		1.16	.3		.07	.37	.07	1.6	1.6
Totals—Basic	2.39	1.22	.91	.03	4.53	.10	4.63	.21	.90	.33	1.10	.85	1.04	.92	5.35	1.51	.75	.37	2.63	.15	8.13	12.76
Supplementary					.47		.47														1.43	1.90
Grand					5.00	.10	5.10														9.56	14.66

NOTE—Median popularity of authors in bold figures.

TABLE V—(*Continued*)

SHORT NARRATIVE POETRY

GRADE	AMERICAN								BRITISH															
	Before 1900								Before 1850						1850–1900				Since 1900						
	Longfellow	Holmes	Lowell	Whittier	Etc.	Total	Since 1900	Total American	Before 1700	1700–1800	Scott	Wordsworth	Etc.	Total before 1850	Tennyson	Browning	Etc.	Total	Kipling	Noyes	Etc.	Total	Total British	Total Short Narrative Poetry	Ballads
4	.10				.02	.13		.13			.02			.02		.10	.08	.18					.20	.33	.02
5	.50	.02	.02	.14		.68		.68			.02		.06	.08	.04	.18	.02	.24		.02		.02	.34	1.02	.04
6	.61			.06	.08	.75		.75			.13			.13	.16	.41	.08	.65	.12	.04	.04	.20	.98	1.73	.08
7	**.82**	.19	.07	**.35**	.07	1.51	.1	1.61		.02	**.19**	.08	.08	.37	.14	.17	.12	.43	.02	.06	.11	.19	.99	2.6	.12
8	.13	**.19**	**.15**	.13	.04	.64	.09	.73		.02	.13	.04	.13	.32	**.15**	**.44**	.09	.68	.05	**.09**	.09	.23	1.23	1.96	.06
9	.19	.14	.08	.17	.11	.69	.06	.75			.15	**.15**	.17	.47	.19	.31	.17	.67	**.09**	**.06**	.03	.17	1.31	2.06	.48
10	.18	.03		.09	.14	.44	.09	.53				.13	.06	.19	.06	.30	.09	.45	.06	.06	.15	.26	.90	1.41	.09
11			.06	.03		.09		.09				.03	.03	.07	.03	.24	.06	.33		.09	.09	.18	.58	.67	.09
12									.17	.03	.03			.235	.17	.03	.03	.235					.47	.47	.27
Totals—Basic	2.53	.57	.38	.97	.48	4.93	.34	5.27	.17	.07	.67	.43	.53	1.885	.94	2.18	.74	3.865	.33	.42	.50	1.25	7.00	12.27	1.25
Supplementary						.52	.03	.55						.215				.605				.37	1.19	1.74	.19
Grand						5.45	.37	5.82						2.10				4.47				1.62	8.19	14.01	1.44

NOTE: Median popularity of authors in bold figures.

TABLE V—(*Continued*)

AMERICAN LYRICS

GRADE	Before 1900															
	Longfellow	Holmes	Whittier	Lowell	Poe	Emerson	Bryant	Riley	Field	Whitman	Etc.	Total before 1900	Since 1900	Total American	Patriotic Poems	Modern British or American
4	2.00	.10	.58	.19		.23	.48	.61	.37	.02	6.84	11.42	.64	12.06	1.23	
5	1.70	.26	.98	.62	.04	.26	.72	.72	**.32**		5.64	12.16	1.26	13.42	1.32	.18
6	**1.74**	.84	**1.02**	.81	.08	.70	**1.20**	**.51**	.25	.04	5.26	11.55	1.29	12.84	1.61	.02
7	1.47	.75	.87	.87	.20	**.69**	.87	.55	.04	.10	2.37	8.78	1.14	9.92	2.1	.31
8	1.00	1.62	.91	1.31	.42	.51	.47	.43	.06	**.49**	2.63	9.85	1.37	11.22	1.72	.34
9	.08	.06	.03	.06	**.17**	.11	.14	.34	.06	.08	.12	1.25	.88	2.13	.08	
10	.82	.06	.35	.41	.53	.10	.35	.06		.21	1.17	4.06	.69	4.75	.29	
11	.42	.15	.18	.24	.24	.03	.24	.12	.09	.06	.23	2.03	.21	2.24	.06	.03
12				.07		.03		.03			.34	.47		.47	.03	.3
Totals—Basic	9.23	3.84	4.92	4.58	1.68	2.66	4.47	3.37	1.19	1.00	24.63	61.57	7.49	69.06	8.44	1.18
Supplementary												4.81	1.28	6.09	.53	.15
Basic												66.38	8.77	75.15	8.97	1.33

NOTE: Median popularity of authors in bold figures.

TABLE V—(*Continued*)

BRITISH LYRICS

GRADE	BEFORE 1800										1800–1850									1850–1900					SINCE 1900			
	ELIZABETHAN			ELIZABETHAN TO 1700		1700–1800																						
	Pre-Elizabethan	Shakespeare	Etc.	Milton	Etc.	Grey	Blake	Burns	Etc.	Total before 1800	Moore	Coleridge	Scott	Wordsworth	Shelley	Byron	Keats	Etc.	Total 1800–1850	Browning	Tennyson	Stevenson	Etc.	Total 1850–1900	Kipling	Etc.	Total Since 1900	Total British
4		.10					.04	.02	.15	.31	.02	.15	.21	.25	.06		.04	.28	1.02	.10	.54	.34	1.21	2.19	.13	.18	.31	3.83
5		.34	.10		.06		.12	.06	.08	.76	.08	.04	.20	.38	.02		.16	.54	1.40	.24	.50	.28	1.08	2.10	.26	.34	.6	4.86
6	.04	.37	.02	.02	.06	.02	.08	.12	.27	1.00	**.16**	.02	**.52**	.67	.14	.14	.39	.60	2.65	.29	.75	.08	.81	1.94	.26	.26	.51	6.09
7		**.39**	.14	.02	.06	.04	.02	.25	.16	1.08	.04		.21	.35	.12	.06	.16	.39	1.33	.14	.82	.06	.31	1.33	.37		.96	4.70
8		.68	.04	.02	.02	.11		.36	.41	1.64	.11	**.34**	.11	**.42**	.30	.30	.17	.12	1.87	.25	**1.23**	**.34**	.78	2.60	**.83**	1.04	1.87	7.98
9		.17	.32			.03	.06	.25	.15	.98			.03	.11	.26	.06	**.66**	.10	.56	.08	.17	.17	.17	.58	.25	.09	.34	2.44
10		.03		.09		**.18**		**.47**	.37	1.14				.29	**.03**	.06	.06		.44	.15	.53	.09	.17	.94	.09		.41	2.91
11		.03		.49		.09		.24	.24	1.09				.27	.18	**.12**	.36	.07	1.00	**.42**	.09	.03	.19	.73	.03	.06	.09	2.9
12		.03	.10	**1.23**	.44	.20	.15	.46	.16	2.77			.27	1.17	.63	.53	.53	.27	3.40	.97	.80	.23	.10	2.10	.14	.23	.37	8.64
Totals Basic	.04	2.14	.72	1.87	.64	.67	.47	2.23	1.99	10.77	.41	.55	1.56	3.91	1.68	1.27	1.93	2.35	13.67	2.64	5.43	1.52	4.82	14.51	2.36	3.1	5.46	44.41
Supplementary										1.00																		
										11.77									1.72					1.49			.78	4.99
Grand																			15.39					16.00			6.24	49.40

NOTE: Median popularity of authors in bold figures.

Tables IV and V show the grade of median popularity of the most popular authors in the courses of study of the public schools of the United States. They show also the typical number of works belonging to an author or period in its grade distribution. There are few authors, indeed, whose works are confined to a few grades; yet most tend to center or find their medians at certain levels.

Less general items, which do not appear in subsequent tables, are clearly shown in table VI. Such general information as the typical number of short stories or biographies in a given grade, the relation of the number of intensive and supplementary reading recommendations in various types of literature, etc., is found here but does not particularly concern the main purpose of this study.

How to Read Table VI

There are two main columns in this table: One refers to the source of the material and the other to the number of recommendations. In the left-hand column headed *Source*, there are numerous subdivisions which label in detail the number of recommendations appearing in the right-hand column.

To illustrate: A typical course of study in the public schools of the United States contains 17.92 recommendations for class study of American prose literature of the long fiction type written before 1900.

TABLE VI

SUMMARY ACCORDING TO SOURCE OF THE CONTENT OF A TYPICAL COURSE OF STUDY IN LITERATURE IN THE PUBLIC SCHOOLS OF THE UNITED STATES (DERIVED FROM TABLES IV AND V)

SOURCE	NUMBER OF RECOMMENDATIONS		
	INTENSIVE	SUPPLEMENTARY	TOTAL
I. Prose			
a. Long Fiction			
1. American			
(a) Before 1900	17.92	21.91	39.83
(b) Since 1900	13.20	36.08	49.28
Total	31.12	57.99	89.11
2. British			
(a) Before 1800	2.49	1.21	3.70
(b) 1800–1850	3.46	2.14	5.60
(c) 1850–1900	15.64	12.39	28.03
(d) Since 1900	3.54	7.41	10.95
Total	25.13	23.15	48.28
Total British and American	56.25	81.14	137.39
b. Short Stories			
1. American			
(a) Before 1900	13.23	4.04	17.27
(b) Since 1900	6.10	4.11	10.21
Total	19.33	8.15	27.48
2. British			
(a) Before 1900	1.90	.76	2.66
(b) Since 1900	3.50	1.56	5.16
Total	5.40	2.42	7.82
Total British and American	24.73	10.57	35.30
c. Foreign Literature	4.56	6.99	11.55
d. Myths, Legends, Folk Tales, Nursery Rhymes, Fairy Tales	18.43	5.92	24.35
e. Drama			
1. American	.16	.88	1.04
2. British			
(a) Shakespeare	6.37	2.35	8.62
(b) Etc.	1.83	5.64	7.57
Total	8.20	8.09	16.29
Total British and American	8.36	8.97	17.33
f. Biography and Travel			
1. American	7.67	17.28	24.95
2. British	1.75	3.62	5.37
3. Etc.	1.03	1.15	2.18
Total	10.45	22.05	32.50
g. Speeches, Essays			
1. American	7.03	7.64	14.67
2. British	4.42	2.50	6.92
Total British and American	11.45	10.14	21.59
h. Letters	1.34	.16	1.50
GRAND TOTAL PROSE	135.57	145.94	281.51

(*Continued on page 60*)

TABLE VI

(*Continued from page 59*)

SOURCE	NUMBER OF RECOMMENDATIONS		
	INTENSIVE	SUPPLEMENTARY	TOTAL
II. Poetry			
a. Long Narrative Poetry			
1. American	4.63	.47	5.10
2. British			
(a) Before 1850	5.35		
(b) 1850–1900	2.63		
(c) Since 1900	.15		
Total British	8.13	1.43	9.56
Total Long Narrative Poetry	12.76	1.90	14.66
b. Short Narrative Poetry			
1. American	5.27	.55	5.82
2. British			
(a) Before 1850	1.885	.215	2.10
(b) 1850–1900	3.865	.605	4.47
(c) Since 1900	1.25	.37	1.62
Total British	7.00	1.19	8.19
Total British and American	12.27	1.74	14.01
c. Ballads	1.25	.19	1.44
d. Lyrics			
1. American			
(a) Before 1900	61.57	4.81	66.38
(b) Since 1900	7.49	1.28	8.77
Total	69.06	6.09	75.15
Patriotic Poems	8.44	.53	8.97
2. Modern British or American	1.18	.15	1.33
3. British			
(a) Before 1800	10.77	1.	11.77
(b) 1800–1850	13.67	1.72	15.39
(c) 1850–1900	14.51	1.49	16.
(d) Since 1900	5.46	.18	6.24
Total British	44.41	4.99	49.40
Total Poetry	149.37	15.59	164.96
Total Prose	135.57	147.10	282.67
GRAND TOTAL	284.94	162.69	447.63

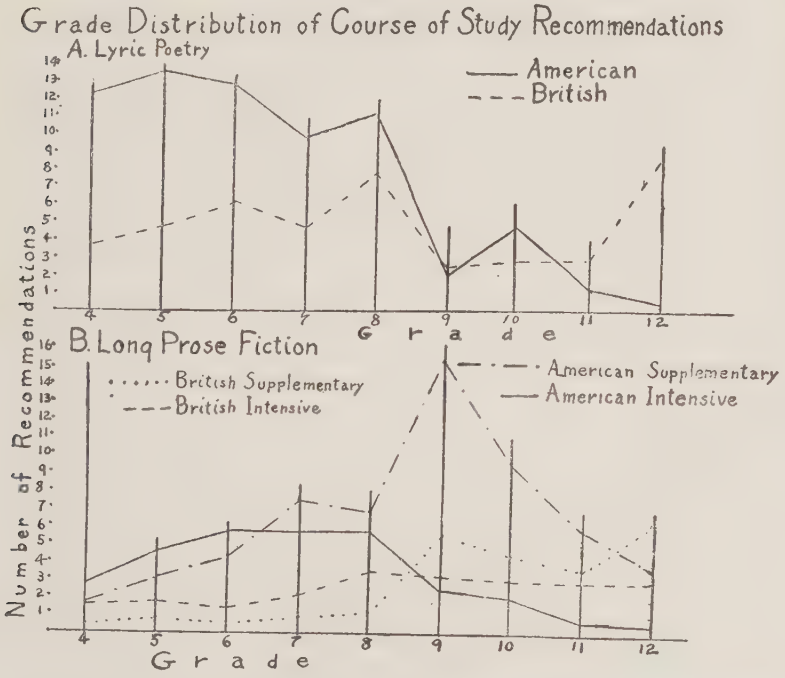
How to Read Figure 1

In the line graph the vertical spacing represents the number of recommendations per grade. The horizontal spacing represents the different grades.

To illustrate: In grade six in a typical American public school, there are 12.84 recommendations for American lyric poems and 6.09 recommendations for British lyric poems.

The data in Figure 1 are contained in Tables IV and V. The graph is used to depict more clearly the comparison of the different literatures.

FIGURE 1.

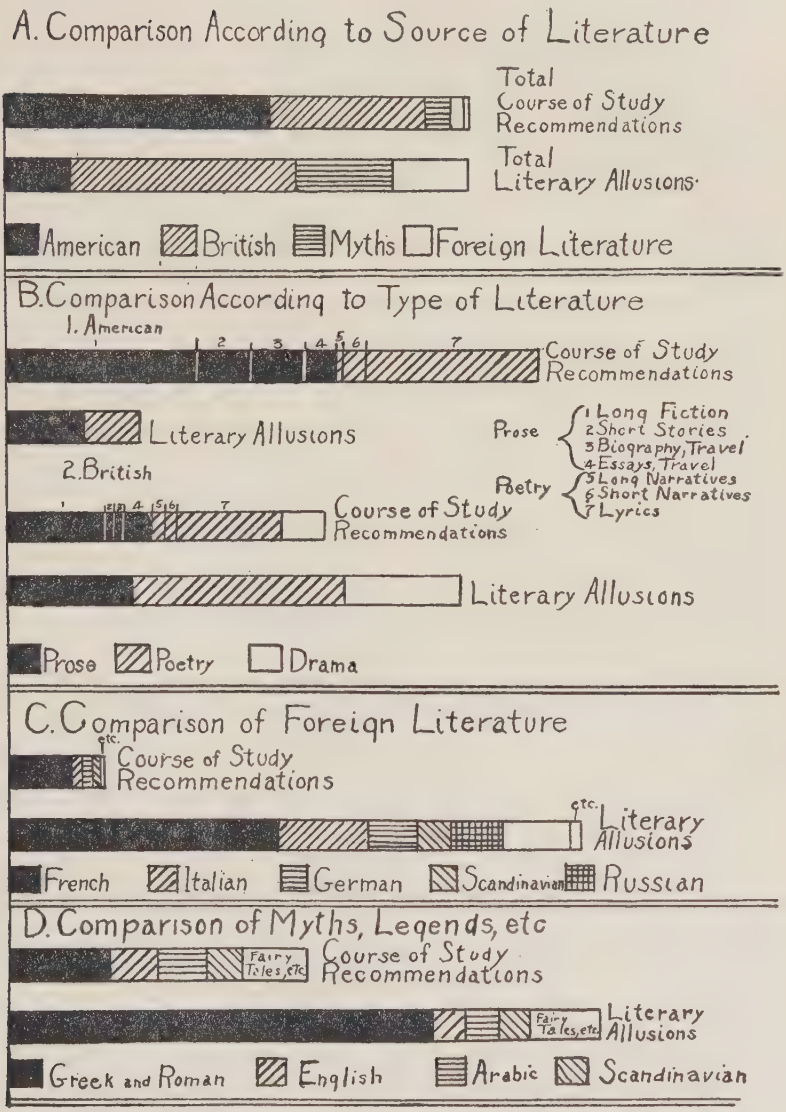


The grade distribution of the course of study recommendations for lyric poetry and long fiction is shown in Figure 1. These two elements make up the bulk of the content of the courses of study in literature.

In lyric poetry it is not until the ninth year is reached that the American lyrics studied are approached in number by the British. In the twelfth year the number of British lyrics recommended for study proportionately outnumbers the American lyrics more completely than the opposite in any grade. In the twelfth grade the number of recommendations for the study of American lyrics is negligible and less than the number of British studied in any grade. Studies of children's interests and other criteria for the construction of a curriculum may theoretically justify such a comparative distribution. It is probable, however, that in the twelfth year the dominating influence is the preparation of high school students for college entrance.

In the intensive or class study of long prose fiction the study of American literary works, predominates over the study of British until the ninth grade is reached. But the supplementary lists contain more American than British recommendations except for the twelfth year.

FIGURE 2.


A. Comparison According to Source of Literature
Total Course of Study Recommendations
Total Literary Allusions
American
British
Myths
Foreign Literature
B. Comparison According to Type of Literature
1. American
Course of Study Recommendations
Literary Allusions
Prose
1 Long Fiction
2 Short Stories
3 Biography, Travel
4 Essays, Travel
Poetry
5 Long Narratives
6 Short Narratives
7 Lyrics
2. British
Course of Study Recommendations
Literary Allusions
Prose
Poetry
Drama
C. Comparison of Foreign Literature
etc.
Course of Study Recommendations
etc.
Literary Allusions
French
Italian
German
Scandinavian
Russian
D. Comparison of Myths, Legends, etc
Fairy Tales, etc
Course of Study Recommendations
Fairy Tales, etc
Literary Allusions
Greek and Roman
English
Arabic
Scandinavian

C. *Comparison of the Literary Background Found in the Courses of Study with the Background Represented by the Allusions*

The literary background, Figure 2A, recommended by the courses of study of the public schools of the United States differs from the background found in the allusions. The study of American literature predominates in the courses of study. References to British literature predominate in the most widely read literature in this country. There are proportionately more allusions in best sellers and magazines to foreign literature than there are recommendations for the study of this type of literature in the courses of study of the public schools of this country.

The ratio of American to British literature in the courses of study is more clearly depicted in Figure 2B. The elimination of biographical and travel recommendations still leaves American prose proportionately larger in the course of study division. American poetry also receives proportionately large attention.

American drama according to this study is practically nonexistent so far as its influence on courses of study or literary allusions is concerned.

References to British prose in the common contemporary literature of this country is almost proportionate to the amount recommended for study in this field.

The comparison of foreign literature is shown in Figure 2C. A greater proportionate reference is made to foreign literature in the contemporary novels and short stories read than is recommended for study by courses. This fact is made more pertinent by only forty per cent of the recommendations of courses of study for this type of literature being for class study. No account is here taken of the contact pupils receive with foreign literature through the study of foreign languages. An interesting outcome here is the predominance of French literature over other foreign literature in both the allusions and the courses of study. No course of study recommended the reading of a translation of any work of either a Greek or a Roman author.

The comparison of the myths, legends, fairy tales, and nursery rhymes found in the courses of study with those in the allusions is found in Figure 2D. The Greek and Roman influence predominates in both. Here more than in any other place thevalues

of the comparison may be lessened by the lending of this type of literature readily to an allusory use. The figures in mythology stand for definite traits more readily than do the content of other types of literature. Here also the lower grades not considered in this study would be more likely to alter the general character of the results. Much more of the literature of the lower grades deals with nature myths, fairy tales and this type of literature than does the material in the upper grades.

In general this study shows that one aspect of our literary culture, as represented by the allusions found in our most widely read literature, is much broader from the point of view of wide international culture than is the literary background recommended by courses of study in English in this country.

Courses of study recommend specificially a closer acquaintance with Longfellow than with any British poet by the time the child graduates from high school. They recommend a closer acquaintance with Holmes, Whittier, Lowell, Emerson and Riley than with any British poets save Tennyson and Browning (Table V). The question arises whether these men have more to give to those in grades four to eight than have Shelley, Keats, Bryon, and Wordsworth. In modern long fiction since 1900, the courses of study recommend the intensive study of over thirteen American works of fiction and over forty-nine for supplementary reading. They recommend the intensive study of from three to four works of British fiction and place less than eleven on the supplementary list for the same period. Furthermore, almost fifty per cent of the recommendations for intensive study of British fiction since 1900 are for Kipling.

Are Galsworthy, Conrad, Doyle, and Wells more difficult than Shakespeare or less worthy than a host of modern American writers?

Are so many American authors recommended just because they are Americans; or because their works meet, better than the works of any others, requirements justifying for them a place in the curriculum? These are a few of the questions to which this study gives rise.

D. *Limitations*

The value of the type and periods of literature represented by

the allusions as a basis for a similar background for courses of study is limited by the following considerations:

1. The literary allusions represent only one aspect of literary culture.
2. They represent only the background of the adult. The literature they represent consequently might be in part not adaptable to the child's capacities and interests.
3. From the point of view of experts in the field the proportions represented in the allusions may be unwise although at least one would not approve of the offerings of the present courses. Ernest Horn says, "By the end of grade VI, each pupil should have read at least one selection, in translation, from each of the other great literatures, in addition to those from American and English literature."[1]

   What is advocated here is not a survey course in world literature; it is the development of a broader insight into the experiences and aspirations of other people." A high school graduate guided by a typical course of study in the public schools has not read as much foreign literature as Horn recommends should be read by a pupil by the end of the sixth grade.
4. The study of contemporary American life is not synonymous with this partial literary aspect of its culture.
5. The study of this literary aspect of American culture is but a small part of curriculum construction.
6. Finally, the value of the allusions as a suggestive basis for courses of study in literature is limited by the obviousness of the meaning of the allusions in the context in which they are found. If the meaning of all allusions was absolutely obvious without the necessity of any previous literary familiarity with the allusions, the suggestive value of this study would be greatly reduced. All allusions found in the literature studied, however, were not perfectly obvious. They could be ranked according to their obviousness and would range from those needing definite literary knowledge to interpret to those needing none at all.

III. *Summary*

The possible contributions of this thesis to the field of education are three-fold.

First, it is valuable for its analysis of the present courses of

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[1] Ernest Horn, "Materials for the Instruction in Reading," *Report of the National Committee on Reading*, p. 164. Twenty-fourth Yearbook of the National Society for the Study of Education, Part I. Bloomington, Illinois: Public School Publishing Co., 1925.

study in literature in the United States. It shows the type of literature, prose, and poetry, and their subdivisions, in quantitative relationship. This study also analyzes the contents of these courses of study from the point of view of the source of the material they contain. The literature recommended in a typical American course is predominately American.

In the second place, this thesis is valuable for its study of one of the special fields of work needing attention "in the total enterprise of constructing a curriculum for a public school system." That field is contemporary American life. The cultural aspect of contemporary American life studied was the literary background represented by the allusions found in the books and magazines most widely read by the American people. This literary background was analyzed from the point of view of the type and source of the material. It was found to be predominatingly British, with the total literature of other foreign countries in turn predominating over American.

Finally, this thesis is valuable for the educational implications it makes in the field of the construction of the literary content of the curriculum. A comparison of the two literary backgrounds shows the one found in popular literature to represent a much broader international and world-wide type of literary culture than the one recommended by the courses of study of the public schools of this country. This study gives rise to the question as to whether or not the courses of the United States foster a narrow nationalizing of literary culture. It gives rise to the question as to whether the type of literary background recommended for intensive study by courses in the public schools throughout the country best develops the capacity of reading as a leisure activity. Literary knowledge, fed by reading, is a form of culture. "And there is perhaps no better definition of culture than that it is the capacity for constantly expanding the range and accuracy of one's perception of meanings."[2]

This study suggests that a course of study in literature embodying material of a more international type than that found in the public schools of this country at present might contribute

[2] John Dewey, *Democracy and Education*, p. 145. New York, MacMillan Co., 1924.

to a truer culture. It suggests this not with the idea that an international outlook is a broader one but that literature is a form of experience that helps one to look out upon life regardless of the nationality or period of the literature giving that experience. The literary experiences necessary to interpret the reading in the most widely read literature in this country are possibly derived from that literature giving the fullest experience to the people. That which gives an adequate revelation of human experience through literature at present is not predominantly American.

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